

# Design

JANUARY-FEBRUARY/59

THE MAGAZINE OF CREATIVE ART



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color photography by Herb Topy and Gerry Turner

for art teachers & craftsmen

project by Peter Hunt



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## What's on your mind?



a column of ideas and information for the art teacher

### HOW TO HELP A STUDENT'S TASTE FOR ART MATURE DURING THE TEACHING YEAR AHEAD

Most of my fellow art educators share the same problem, when it comes to discussing art with teen-agers. Because of the dearth of qualified teachers, art education—still an infant adjunct in the school curriculum—often goes wandering around like a neglected stepchild. Consequently, the teen-age concept of fine art remains steeped in admiration of the comic strip creation.

It's an unhappy surmise that more public schools leave art out of the curriculum than offer it to their students, once they leave the primary level. An expensive luxury? Not as useful or immediate as the need for an expanded program of mathematics and space engineering? Perhaps not, from the short-sighted viewpoint. But from the standpoint of successful living, it has a great deal to offer. The understanding of valid art leads to good taste, and achieving good taste means a more promising future, with horizons that never stop growing.

What is good taste? Simply an appreciation of subtlety rather than sensationalism. The satisfying of an inner urge for beauty, style and fine craftsmanship. The ability to see the superficial for what it is, and then set standards of integrity.

How can we, as teachers, guide our students toward an appreciation of quality? Suppose that your facilities are limited and your location isolated—are you then sentenced to the development of an art program which can only hope to one day rise to mediocrity?

Why not think along terms of what can be had, despite financial, geographic or other limitations? Here are some practical suggestions on how to enlarge your art appreciation horizons:

**Traveling Exhibits:** Many museums and libraries offer lending exhibitions, usually for no more than transportation costs. If the school can't even afford that moderate drayage charge, an enterprising teacher will talk to the local PTA, the newspaper publisher, a leading department store or industry. These people can share the future of their community with you. Write to your government for other sources; the Smithsonian Museum in Washington has many shows available in painting, ceramics, handicraftsmanship; so does UNESCO in the United Nations, N. Y. C. Your local library has the names of museums to which you can write for information on what is available. Don't be apathetic and foresworn to treating your art program as something which must consist of drawing pictures with crayons and poster paint. Import the outside world to your community.

**Local Tie-ins:** Any open-eyed downtown store or shopping center will see the benefits of cooperative contests. Your students assemble a show, paint posters, silk screen announce-

*continued on page 122*

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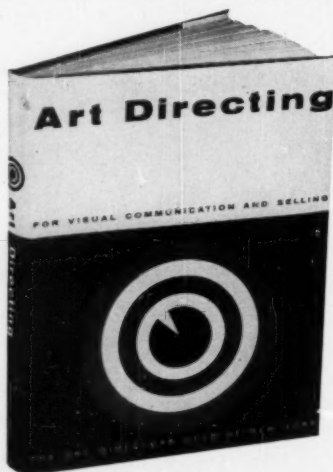
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#### WHAT'S ON YOUR MIND?

*continued from page 91*

ments. The cooperating store grants window space for display, or arranges for an interior exhibition. (You can also enlist their cooperation in procuring art supplies by suggesting that your class would benefit from touring their premises and advertising department, so that they might then return to school to make what they have seen a project in their graphic arts training. The store could offer awards or merchandise certificates for the most successful displays, advertising layouts and examples of applied graphics. Newspaper publicity is a natural adjunct, benefiting both the store and your future plans for making your art department an enterprising asset to the community. One successful project makes the next one easier to arrange.

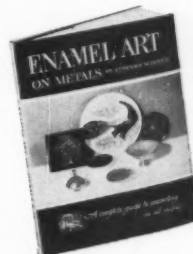
**Sidewalk Shows:** When the weather is bad, everyone sets aside a portion of the week's program to be devoted to painting and handcrafting items which can later be put on sale at a sidewalk art show. The proceeds of such sales go to providing trips for your students to neighboring art centers, or for charitable or community projects. And a fair share goes to the participating artists as well, thus inspiring them to think of art as a practical force and not simply an esthetic bonbon. One's standards and tastes enlarge in the face of success; nobody matures in a vacuum.

These are only a few typical avenues to maturity in art appreciation. Try these and you will suddenly be aware of how much you can really do once you get started. Imagination is the magic key, but application swings the door open. ▲

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## Your invitation to share creativity

During the year of 1959, as for the past sixty years, this magazine extends an invitation to every reader to assist in the authorship of our content matter. The pages of DESIGN are open to you as a forum in which to share your artistic explorations with your thousands of fellow artists, educators and serious crafts enthusiasts.

It is logical, here at the start of a new year, to tell you how our articles and features are chosen, and how they should be submitted. First of all, a potential contributor should carefully inspect the material in any available issue. This current one is typical. You will notice that about half of our features are adaptations of the most interesting and most practical writings of art professionals. (Professionals differ from amateurs only in that they earn their livelihood to a major extent from their creative artmanship. They are often hobbyists who prefer that their hobby pay its own way; they are teachers; and they are skilled practitioners who have devoted years to perfecting their specialty.) This 50% of our coverage originates as advance data from forthcoming books. The other half of our content matter stems from readers who just happen to have something worthwhile to say or some secrets to share.

Practicality is the keynote to an article for Design. It should inspire others to explore new directions, with the ultimate purpose of thus becoming better artists, teachers and technicians.

Does Design have an editorial policy? Only the yardstick of imaginative creativity may be said to rule the selection of what goes into these pages. We have no axes to grind, no causes to perpetuate or promulgate. We simply seek useful, purposeful features. The basic aim is that the reader be excited into trying something new and in good taste.

Finally, we like our articles to be done with simple, inexpensive tools and equipment, or that which is usually a standard part of the average school and home workshop. We seldom become involved with elaborate machinery or costly art and craft supplies. Nor is mass production our usual target—just honest craftsmanship within reach of anybody. And an article meant for Design should not be academic or condescending; speak directly to your fellow artist in conversational language.

All articles are submitted on a contributing basis, for the mutual betterment of art education. If photography is required, the photographs must be of good quality and free of extraneous detail. On occasion, we will provide the artwork.

These are simple standards. They have helped us keep Design a highly respected creative art magazine. The interest and cooperation of our readers has made this possible. That is why Design remains the oldest art magazine in America and keeps publishing. ▲

## the creative art magazine

### THIS ISSUE'S COVER

An exciting array of imaginatively decorated gift boxes—and all made in a matter of a few hours. Here is a creative adventure the entire family can share, for even the artwork of a six year old can be perpetuated in the simple manner described in this issue. The decorating materials are easily available; a few of those used to fashion the boxes on the cover were cut-out portions of magazine ads and book illustrations, Frang tempera and watercolor, colored felt tip pens. It's all described on pages 99 thru 101. ▲



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g. alan turner, editor

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<b>Techniques:</b>	Dong Kingman, Matlack Price, Alfred Pelikan, Henry Gasser, Reynold Weidenaar.
<b>Crafts:</b>	Dorothy Liebes, Sam Kramer, Victoria Betts, Edward Winter, Mary Diller, Michael Engel, L.L.D.
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# BOOK REVIEW SECTION

**1958 ART DIRECTORS ANNUAL:**  
Farrar, Straus & Cudahy, Publisher

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**THE TEACHING OF ART IN SCHOOLS:**  
John DeGraff Publisher

Evelyn Gibbs  
list price: \$5

Practical advice for the art educator, in a book written by one of England's leading authorities, featuring methods and activities which best stimulate young students to creativity. Chapters include coverage on imaginative drawing, linoleum block printing, applique and pattern design. Well illustrated. 63 plates and 124 pages.

★ Subscriber price: \$4.35

**ENAMEL ART ON METALS**  
Watson-Guption Publisher

Edward Winter  
list price: \$9.75

America's leading enamelist, Edward Winter has pioneered in many of this craft's modern explorations. In this book he presents the most complete coverage on enameling ever offered the craft-minded public. Here you will find only the finest examples of this exciting art, and concise step-by-step progressions of the many techniques which are possible. Ancient, traditional and contemporary enameling are all included, along with complete information on designing, executing and selling. Profusely illustrated in black and white and full color. The "must" book for enamelists of every rank, written by a member of Design's Editorial Board. 159 pages.

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**WATERCOLORS OF DONG KINGMAN:**  
Studio Publications

Alan Gruskin  
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Time Magazine labels him "the world's finest watercolorist" and in this beautiful book are a hundred good reasons for this sweeping statement. Several of the reproductions are in full color. The work of Dong Kingman is well known to Design readers; he is a member of our Editorial Board and a regular contributor to our technique pages. His paintings are often found on the covers of Life, Fortune and Time and in leading museums ranging from the Whitney to the Metropolitan. The text which accompanies his paintings is by the director of the Midtown Galleries in New York, not incidentally his representative, and a lengthy foreword has been penned by William Saroyan, one of Kingman's legion of admirers. In all, a handsome, entertaining and informative book for your library. 136 pages.

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H. Ketcham

Harper & Bros. Publishers

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Pauline Johnson

U. of Washington Press

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Walter Herdeg, Editor

Hastings House, Publisher

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**RENDERING TECHNIQUES:**

Charles R. Kinghan

Reinhold Publishers

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The author, a staff artist at BBD&O, one of the world's largest advertising agencies, has created a book intended for the use of commercial artists and students, written in a clear-cut, no nonsense style that is a criterion of useful reporting. Pencil, wash drawing, charcoal, brush and ink, pastel, casein—these and other techniques are painstakingly explored, accompanied by many illustrations in black and white and full color. Top illustrators have assisted the author by contributing information relative to such fields as art for TV, fashion illustration, product design and magazine illustration. 160 large-sized pages.

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Barrows, Publisher

Dorothy Harrower

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David McKay, Publisher

Lillian Johnson

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A basic course in paper mache sculpture for elementary level educators, camp counsellors, parents and hobbyists. The author knows her craft, being a display artist whose work enlivens the show windows of leading department stores. Typical sections: puppets, window displays, masks, animal figures. Construction details are included. Well illustrated, 88 pages.

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#### THE ART OF DRAWING

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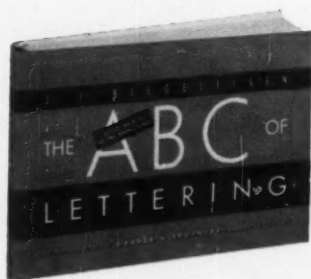
Robert Fawcett

List price: \$10

Robert Fawcett has long been considered one of America's finest illustrators and is unquestionably a superb draftsman who believes that no artist can long endure without a solid foundation of drawing ability. This book, then, is for the maturing student who wishes to develop his skills, not only as a fine artist, but also with an eye to entering the world of illustrating for books, magazines, advertising and other graphic applications. The coverage specifically limits itself to what the title indicates—skillful drawing, in many mediums. Among the tools Fawcett employs and painstakingly describes: felt pen, pencil, crayon, brush and ink, charcoal, casein, tempera, wash. 125 illustrations and 135 deluxe-sized pages.

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continued on page 98



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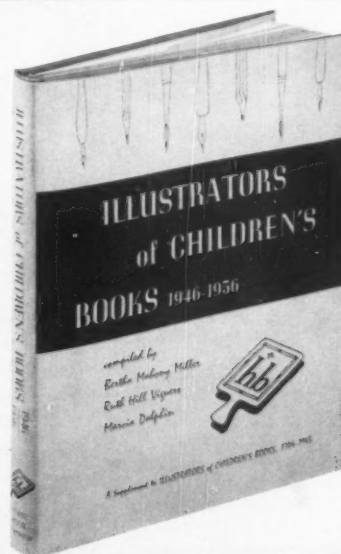
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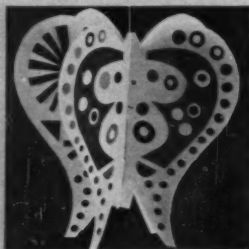
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University of Washington Press

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## BOOK REVIEWS:

continued from page 97

### GUIDE TO LANDSCAPE PAINTING

Sterling Publishers

John F. Carlson

List price: \$6.00

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Charles E. Tuttle Co.

Tokyo Museum

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The latest in a continuing series of imported books on Japanese art and handicrafts. For students of oriental technique and art history, a handsome addition to the library. Well illustrated with 165 plates in monochrome and color, depicting a text which and metal lacquerware. Source book for decorating methods in concerns itself with fabric designs, embroidery, brocade and wood furniture and functional artifacts. Includes ink stands, trays, boxes, kimonos, tables, bottles and cabinets, as well as paintings, with many contemporary and historic examples. 180 pages.

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### WATERCOLOR: THE HOWS AND WHYS

Watson-Guption Publisher

Edgar A. Whitney

List price: \$9.50

The author's own distinctive art, which flows throughout this book, is proof enough of his qualifications to teach and inspire in this most popular of all art fields. This is a book for the student who aspires to better things in the watercolor medium and is a rich source of data and inspiration to the teacher. Describes technique in landscape, portraiture, figure and seascape rendering, as well as the practicalities of matting, framing and selling art. Well illustrated in monochrome and full color, 144 pages.

★ Subscriber price: \$8.50.





# HAND-DECORATED BOXES

project by Gerry Turner

The distinctive containers which illustrate this article were all made by amateurs, yet they rival the most costly gift items in quality and appearance. The uses to which they may be put are manifold; they may hold cigarettes, jewelry, candies, stationery—oddments of your own choosing—and make wonderful containers for gifts.

The materials required for their construction are easily available, consisting of little more than the basic box, decorating art supplies, a few common art tools and a can of plastic spray or clear lacquer.

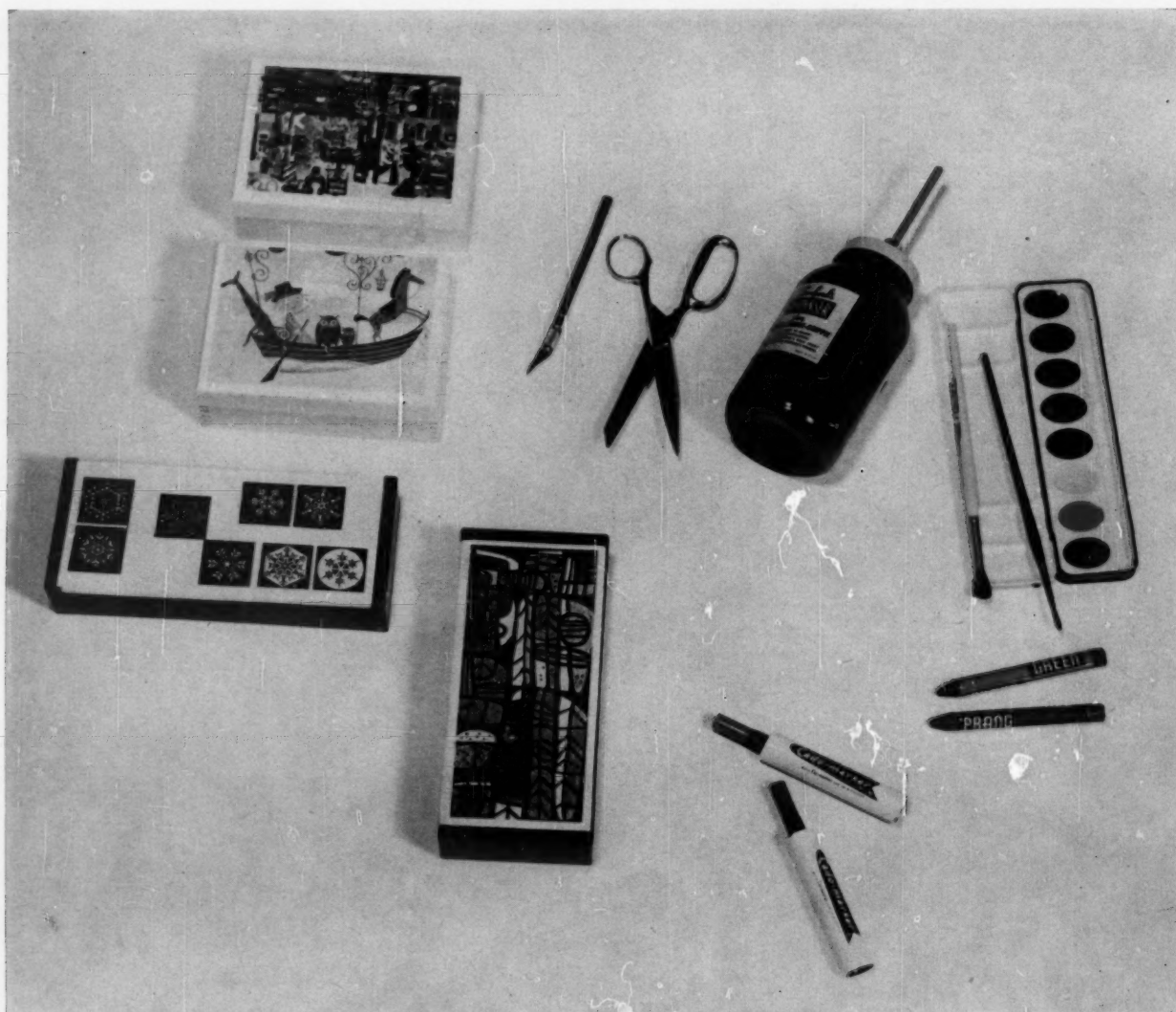
Children can invent their own original designs, drawing directly on the box cover or on paper which can then be glued on the lid. The medium in which they work is not important—wax crayon, watercolor, tempera, colored felt tip pens, enamel paints. Some of our examples were done by children of three to six, others by older students and the balance by adults.

The procedure (and it is quite flexible) can go along these suggested lines:

- 1 Obtain a quantity of undecorated, unpainted wooden boxes which are adaptable to the use for which the finished product is intended. A typical supplier (and the one from which our own samples

*continued on page 126  
technique and examples on next page*





A handsome array of gift boxes, created from cut-out reproductions, original artwork and simple materials.

## ... making distinctive boxes is easy



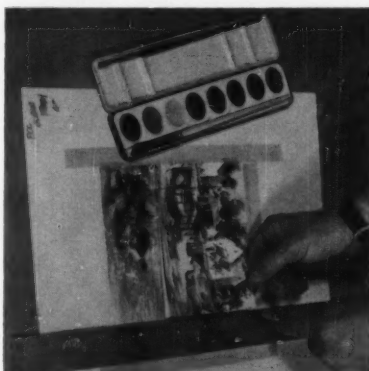
**1**  
The unpainted box is given two coatings of semi-gloss enamel or flat white paint, forming a working background. (Use semi-gloss for rendering art with tempera, felt tip pen or oils; use flat paint for crayons and colored pencil sketching.)



**2**  
Youngsters can sketch directly on the white surfaced box lid, using crayons, colored felt tip pens or tempera colors. Errors may be covered with additional white paint when necessary, but when wax crayons are used, first erase this resisting residue.

**3**  
Inexpensive children's books and other printed illustrations may be cut out, pasted down on the box and covered with transparent plastic sheet to protect the artwork. Do not lacquer or plastic spray any printed art which has other printing on back.

**4**  
Original watercolors and ink drawings or oils rendered on paper may be cut out and positioned on the box lid. Use rubber cement, applied to both the box and back of art, for fastening, then give a coating of clear plastic or lacquer spray.

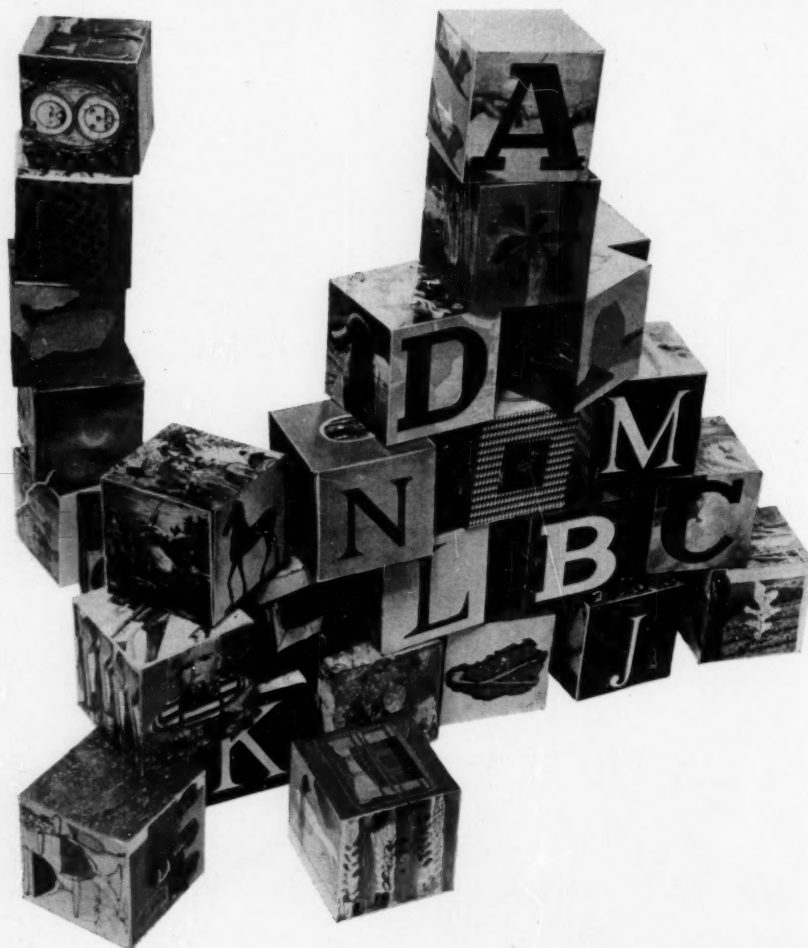


**5**  
Spraying the original art will protect it from smudges, fingerprints and the inevitable household dust. Use clear plastic or lacquer and first test a scrap before risking your original art.



The box, ready for gift-giving.

Family project for the Al Kaelins is the making of decorative blocks by pasting photos and magazine pictures to wood or cardboard box shapes. The blocks have no specific purpose other than to brighten up the den and playroom.



## A FLAIR FOR DECORATION

a varied assortment of items designed for pure pleasure



decorating for its own sake could be a lot of fun. There's no reason why art need be designed for functional purpose only. On these pages you will find a large array of handmade things, mostly created by students associated with the art department at Immaculate Heart College in Los Angeles, and by adults living in that vicinity. A few do serve practical purposes; mostly, however, they were made for the pure joy of making.

These unusual creations range from a child's catchall (to hold the wonderful junk he encounters as he wanders down a country lane) to the fantastic towers of a gentleman who simply wanted to see how high he could build a quite useless structure.





Principal's office at Our Lady Queen of The Angels school features an eye-catching wall mural made of magazine photos and other printed illustrations, as seen at left. To right is the student-made scale model for a proposed 7th grade classroom which the children will personally decorate. Small scale model uses bits of photos and a cardboard and plywood chalkboard.

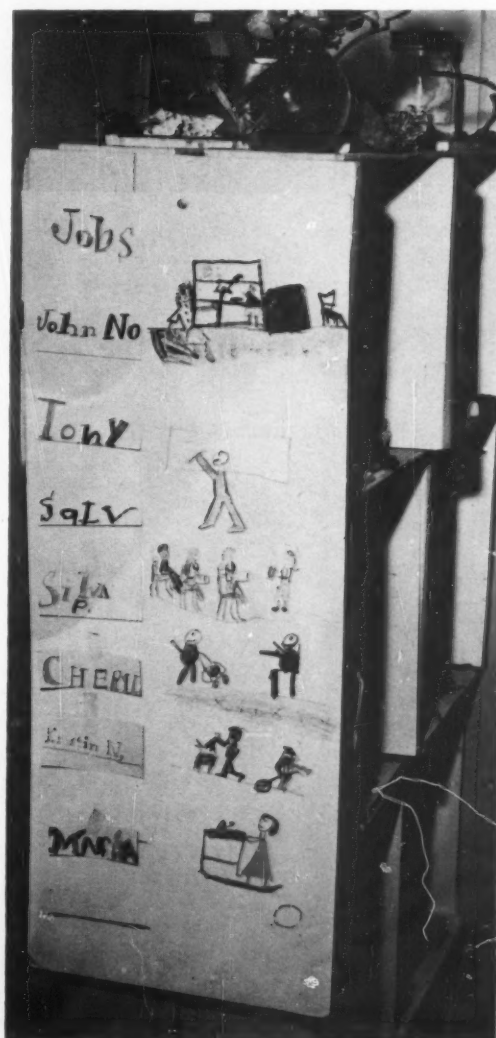
All have at least one thing in common; they observe the laws of balance, composition and emotional appeal which are always inherent in valid design.

Take the exciting collection of decorated boxes seen opposite for example. They are good for just one thing—to please the viewer's eye. True, they may be adapted to functional use with a bit of shopwork—as nursery blocks, gift containers, storage bins for toys and other items. But primarily, they are conversation pieces, made by a family around the kitchen table and now used to decorate their playroom and den.

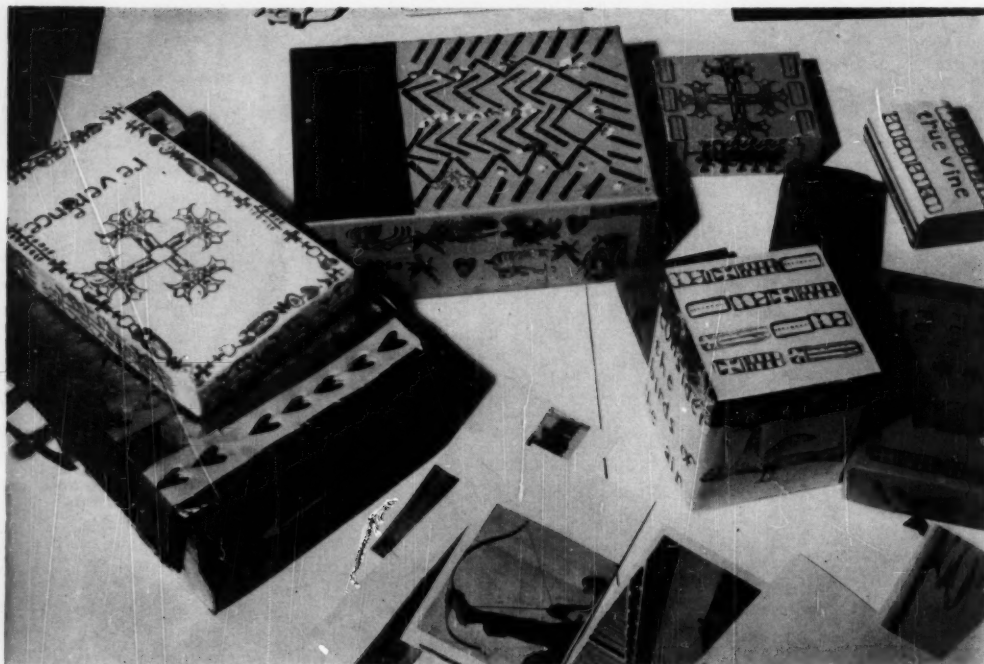
At top of the page are scaled models, planned and executed by school children as a sort of introductory project in interior decoration. Also shown is a calendar made by first and second graders as a mutually cooperative enterprise, each student personally designing his segment of the whole. The art was rendered with colored felt tipped pens. It might have also been done with tempera colors, crayons or chalks.

This is craftsmanship performed by artists who aren't in a hurry. More of this kind of happy art might well be practiced in your own home and classroom. ▲

Calendar by second graders was done on shelf paper using felt tip pens and is a mutual project.



Orange crate, fancifully decorated by first graders, becomes a catchall storage shelf to hold small fry's collection of seeds, shells, mysterious objects.



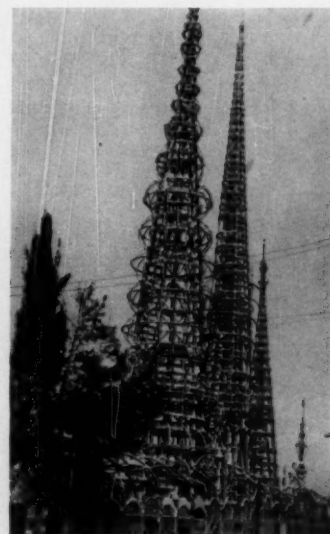
Resurrected from the scrap pile are these empty cardboard and wood boxes, which have been wrapped with papers, then decorated with unusual motifs derived from pasted photographs, freehand art and carved eraser stamp-prints.



Frank R. Chow photo

## Creative Aimlessness

What's the hurry? Bart Burnett derives a world of pleasure in designing a toothpick structure that goes everywhere and nowhere, yet observes nature's law of balanced design. For the near-ultimate in art for art's sake, observe Sam Rodillo's Towers . . . made of bits of wood and assorted junk, they soar to a dizzy sixty feet of tongue-in-cheek architecture, dwarfing nearby telephone poles.





First and second graders practice their ABC's and hand craftsmanship in a unique project which produces printing woodblocks. The "type" is cut from old rubber inner tubes.

Imaginative wedding present, made by second grader, consists of an orange juice squeezer, boxed and accompanied by several oranges. The fruit has been individually wrapped in brightly colored tissue papers, each of which is decorated with pasted on bits of glitter, beads, pipe cleaners, costume jewelry and candy.







## INTRODUCTION TO PORTRAITURE

training in the most demanding art approach can begin early

**R**EGARDLESS of the medium employed, the painting or sketching of portraits can prove one of the most rewarding of enterprises. Financially rewarding, yes. But more than that, for it is an art which has an irresistible appeal to the recipient of the effort. A well executed camera study may, in some ways, rival the freehand portrait done in pastel, oil or watercolor, but it lacks one vital ingredient—distillation of reality.

What is this quality so peculiar to the art portrait? In simplest terms, it is the freedom given the artist to *interpret* the literal, rather than bend it superficially. The camera study freezes an instant out of time, but the interpreted art portrait captures the past and present and then even suggests the future.

From this point onward, we speak of the drawn or painted interpretation when we say *portrait*.

Portrait painting is the oldest of art approaches. The successful practitioner works with a fluid, mobile subject. For this reason, he must have mastered the more mundane forms of art before he can attempt to successfully sum up

the personality of an individual. He draws backgrounds, architecture, landscapes, tonal effects—but all these are only ingredients to complement his primary objective. It is the personality which sits before him that contains the vital key which leads to a successful conclusion of all his efforts.

A superficial resemblance means little. A literal copying of each feature can do no better than the camera. It is more—much more. It is *seeing* beneath the surface to the unique quality which makes one person individual from another.

Portrait sketching can start early in an artist's life. It can begin in the primary grades, with each youngster making rapid studies of his fellow classmates. True, these may prove to be nothing more than eccentric circles with pinpoints for eyes and amoebalike hands. But all children see things quite differently than we adults. They see what they want to see, not what the literal line indicates. This is a precious accomplishment; unfortunately, they will lose it, at least temporarily, as they grow older. Better portraits are sketched by a six year old than one of eight.

Sophistication has not yet set in, with its pre-deliction for the literal. The elementary level teacher who can encourage "seeing" without stressing pure imitation can do these young artists a service. And as they mature, the emphasis should always remain on seeking the clue to the subject's personality, and not just matching the color dress or necktie he may be wearing.

Portrait sketching is fun. Children under nine or ten should work with wax crayons, chalks and tempera colors. Thereafter, they may jump directly into oil painting. The only valid reason for waiting this long is the cost of oil paints and the difficulty of cleaning up afterwards. (One more caution: some oil colors are internally toxic, so wait until your student can be trusted to use his colors for painting rather than nibbling.)

Books have been written about portrait painting; it is not our purpose to describe technique in detail here. Let us sum this facet briefly in the following manner:

Portraits should be sketched rapidly at first, seeking to capture the "feel" of the subject—his posture, most obvious facial characteristics (even to the point of exaggeration) and general coloring. The first attempts are really caricature.

These general guides apply equally to child artists and to neophyte adults. Don't try to emulate Rembrandt right away. Delicacy and nuance come with experience, hundreds of sketches later. See how much you can sum up with how little.

A classroom full of student artists needs look no further than its own inhabitants for subject matter. Each artist chooses a fellow artist with whom to exchange portrait studies. Some time later, an individual sitter may be placed on a platform for everyone to sketch. Obviously, since no two student artists will be working from exactly the same point of reference, each portrait will differ. The students should sketch quickly—five minutes is long enough at first—then move

to another position and repeat the procedure. Each will then end up with perhaps three or four portraits at a session; frontal view, semi-profile, profile. These can then be sorted appropriately and placed together on the bulletin board for observation and critique.

No youngster should be compelled to act as subject for longer than fifteen or twenty minutes.

The initial sketches should be done with chalk, charcoal or tempera, using a simple palette of one, two or three colors. Ignore flesh color; no pink or brown will match human skin anyway. This is a project for later study. Flesh in the first portraits can be any color desired; it is the relationship of hues that is important—lights against darks, highlights among shadows.

The use of pastels requires an adept hand and should be reserved for the mature student. (Age means little; the

*continued on page 122*



Two approaches to portraiture are suggested in these reproductions. At right: a swiftly delineated study in oils by Margery Ryerson, called: "Pucky." Not how the artist concentrates on capturing the grace and delicacy of childhood, ignoring for the larger part any effort to delineate painstaking details. Below is Pauline Trottier's pastel on suede velour paper, entitled: "Summer." This excellent student effort employs a more literal approach, placing equal emphasis on the subject's face and the complementing background.

# BOOKS, DESIGNED BY CHILDREN

linoleum block prints provide the illustrative motif in this unique project

**T**he inventive spirit among school children was never more clearly evidenced than in a project of book designing, recently attempted by youngsters in Great Britain. Barely in their teens, these enterprising students not only carved their own original linoleum block illustrations, but also wrote, designed and produced the books as an inter-class project.

Some of the artists were twelve years of age, yet their work is forthright, skilled and imaginative. Instead of merely learning how to carve simple designs on linoleum and then making prosaic prints, they went far beyond the mechanics of the basic craft.

Readers who would like to attempt a similar approach of combining handcraftsmanship, drawing, writing and layout design, should begin with an introduction to the technique of linoleum block printing.

Linoleum printing is certainly not new; it is among the most popular art projects offered at the secondary level. The tools and equipment consist of commercially available knives, awls and punches, ready-prepared (wood mounted) linoleum blocks, a rubber brayer, printing inks and paper. Because the use to which the art will be put may be dissimilar to more conventional applications (*i.e.*, as border designs or repeat motifs), the carving of the illustration is planned to correlate with the hand-lettering or type which will be chosen to serve as text in the book. A simple, bold motif is preferred; carving in linoleum is not like making steel engravings, where delicate lines may be retained due to the toughness of the metal surface. Linoleum is a soft medium and fine lines are difficult to retain.

If you do not use prepared blocks (which usually have a white or gray surface), the first step is to either paint the surface with dark India ink and then draw the motif on this with white chalk, or paint the surface with white tempera and then trace your design over this with a soft lead pencil.

project by EVELYN GIBBS

as suggested by material in her fourth (revised) edition of  
"The Teaching of Art in Schools" (John DeGraff Publisher, \$5.00)

The cutting can then be started. The shape of available tools is wide ranging and a complete set of eight with a handle to hold the points costs as little as \$1.50. These can be supplemented with razor blades, nut picks, an X-acto knife, if desired.

Carve along the lines of your motif with a firm pressure, going rather deeply into the linoleum, for shallow lines tend to fill with printing ink and thus will fail to print. Bear in mind that this is relief printing—all areas cut away will *not* print. Those portions which are highest will take ink. Therefore, when white lines are desired, these are represented by the cut-away areas.

Occasionally, the artist may stop in his work to proof the motif. This is done by placing a small amount of block printing ink on a sheet of glass and then rolling a rubber brayer across it until the roller is evenly covered. The brayer is then rolled across the linoleum block, inking all raised parts. Now, the block is laid atop a sheet of paper and its back struck with a wooden mallet, or you may simply exert hand pressure to force down the block. (Some craftsmen prefer to stand on the work, but this is not feasible when you eventually print on the clean pages of a book.) Examine your print. Remember that you cannot put back what has been carved away, so carve a little at a time. When you are satisfied that the motif is ready, the block may be used for the actual book printing.

It is not necessary to restrict yourself to one color; use different blocks for other colors. With care, you may even overprint one motif upon another, for integrated designs of varying hues.

Final printing should be done on a table that has a protective cushion of several thicknesses of newspaper. This aids in making a firm impression and also protects the working surface. The arrangement of the table must be methodical, and great care should be taken to keep everything connected with the work clean and free from dust.

As a class project, book designing offers a wide range of interesting opportunities. Some students may be assigned the task of illustrating and designing initial letters. Others can create the overall design of the book. And others can write the content matter. The typography is yet another field. In some cases, the content matter may be actually carved on linoleum. Usually, though, the printed type should be done with a printing press, either in the school's printing shop or by a local commercial job printer, following the design's carefully planned layout. The linoleum blocks serve as plates and must be mounted type-high. Most wood mounted linoleum blocks are the correct height for this. (If necessary, the printer can make adjustments.)

It is also possible for the printer to do the typographic

continued on page 122



And suddenly there was with the angel a multitude of the heavenly host praising God & saying, Glory to God in the highest and on earth peace, goodwill toward men. And it came to pass, as the angels were gone away into heaven, the shepherds said one to another, let us now go even unto Bethlehem and see this thing which is come to pass, which the Lord hath made known unto us.



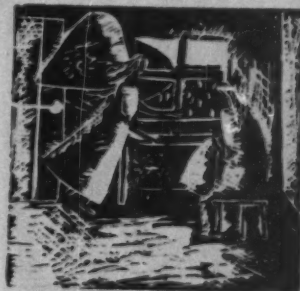
NOW WHEN JESUS WAS BORN in BETHLEHEM of Judaea in the days of HEROD the king behold there came wise men from the east to Jerusalem. Saying, (Where is he that is born King of the Jews?) for we have seen his star in the east & are come to worship him. When Herod the king had heard these things, he was troubled, and all Jerusalem with him. And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born. And they said unto him, In Bethlehem of Judaea: for thus it is written by the prophet, And thou Bethlehem, in the land of Judah, art not the least among the princes of Judah: for out of thee shall come a governor, that shall rule my people Israel. Then Herod when he had privily called the wise men, enquired of them diligently what time the star appeared. And he sent them to Bethlehem and said, Go & search diligently for the young child, and when ye have found him, bring me word again, that I may come & worship him also.

Typical book, entirely designed and written by school children. Above: a double spread from "The Story of The Nativity," written by Joan French, age 15. Linoleum block cut by E. Wainright, age 12.

Below: another spread from same book. Joan French planned the layouts, type and overall design of the volume. Linocut shown below was made by Eileen Mills, a twelve year old student.

IN THE SIXTH MONTH, she WAS SENT FROM unto a city of Galilee named Nazareth to a VIRGIN betrothed to a man whose name was Joseph of the house of David, and the virgin's name was Mary. And he came in unto her and said, Hail full of grace, the Lord is with thee, blessed art thou among women. But she was greatly troubled at the saying, and cast in her mind what manner of salutation this might be. And the Angel said unto her, fear not, Mary, for thou hast found favour with God. And behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name Jesus. He shall be great, and shall be called the Son of the Most High: & the Lord God shall give unto him the throne of his father David. And he shall reign over the house of Jacob for ever, and of his kingdom there shall be no end.

And Mary said, BEHOLD the handmaid of the Lord. And it came to pass, that when the Angel had said these words unto her, she conceived.





from "Ajon" by William Pene du Bois (Viking)

# Illustrating for Children's Books

article by MARCIA BROWN

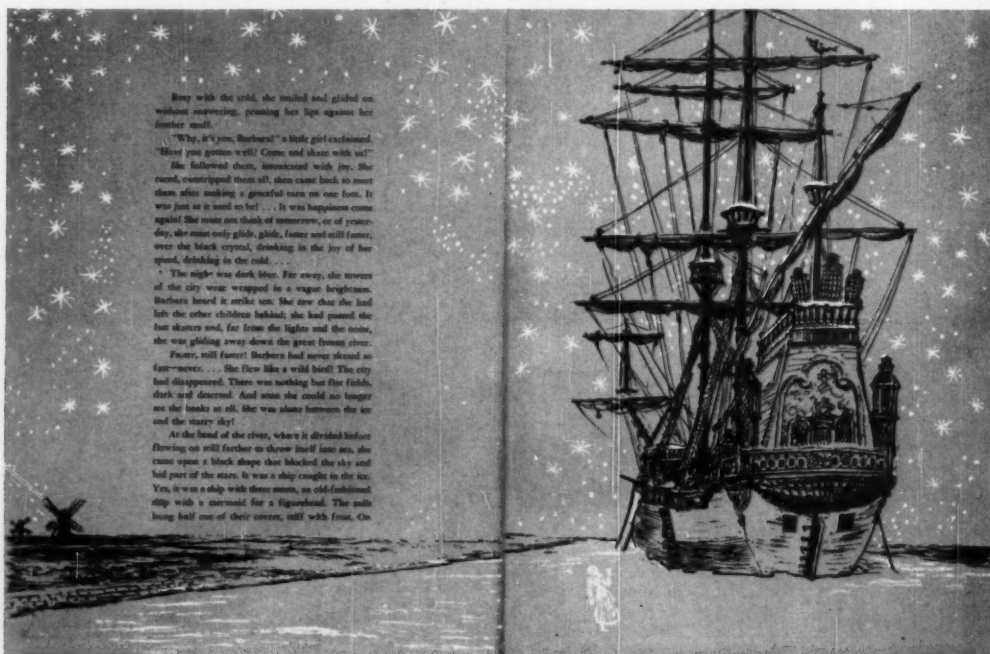
adapted from "Illustrators of Children's Books/1946-1956," as compiled by  
Bertha Mahoney Miller, Ruth Hill Viguers and Marcia Dalphin  
(The Horn Book Company, Publishers)

**A** PICTURE book evolves from the combined effort of author, illustrator, publisher and printer. All, I believe, are interested in producing a good book, but they must also produce a salable book. From our discussion we shall have to exclude the book produced entirely as a business commodity by huge combines and those concerns whose large reserves of funds afford them vast machines for production and distribution. The average publisher cannot afford to publish and keep in print a book that will not sell. And just as any united group of people accomplishes its work through understanding of each other's needs and problems, so the production of a picture book entails concessions from one member of the group to another.

When the artist is also author the chance for unity be-

tween text and pictures is usually greater, although it is conceivable that other artists could provide better illustrations than those of the author. Whether or not the author is artist, whether pictures and text form simultaneously in the author's mind or the writing of the text precedes the execution of the pictures, the problem of unity remains. For the pictures must be true to the spirit and feeling of the book as a whole, the spirit of the author's concept and the child's acceptance. Once the artist has grasped this concept, and this can happen in the short space of time needed to read the text because all his life has been a preparation for this moment, the plan of the book's appearance begins to take place in his mind. Perhaps he asks himself questions such as these:

"THE ENCHANTED EVE"  
Illustrated by Edy-LeGrand



'MANHATTAN ISLAND'

Illustrated by Clare and John Ross



"A CAT CAME FIDDLING"  
Irene Haas



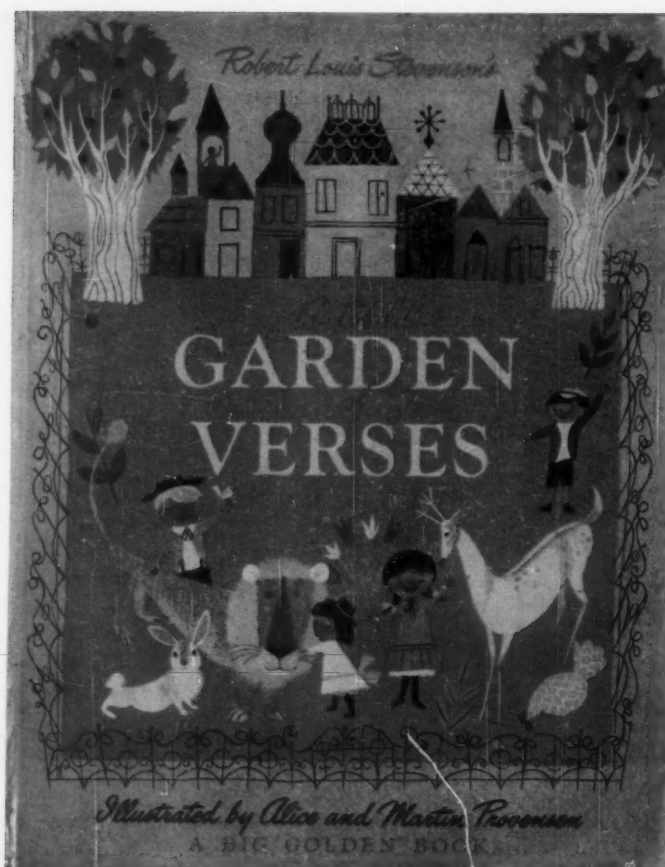
What shape? How much space will I need for double spreads? Is the feeling of the book one of height, with tall buildings, trees that reach up, or is it horizontal, with long roads, the sea, a procession to stretch across a page?

What colors are appropriate to the story? Also, how many colors can the publisher afford to let me use? If I must use only two colors, what two will suggest the atmosphere of the story and provide one dark enough for a legible text? If the story has an exotic or historical background, how much of the style determined by the background shall I use in my pictures? What technique shall I use: fine line, reed pen, water color, flat color, wash and line, crayon, spatter, linoleum cut, pastel and line? What type face shall I keep in mind that will be harmonious with my drawings and also with the spirit of the book?

Each book presents a completely new set of problems. That is one reason why illustrating is such interesting work. Certain methods of reproduction are suitable to certain media, and the costs of these vary greatly. Just the printmaker does not expect from an etching the same effect he can get in a wood block, so the illustrator cannot expect







"A CHILD'S GARDEN OF VERSES"

Illustrated by Alice and Martin Provensen

from line reproduction the nuances of a water color. An illustrator today must acquaint himself with all these methods of reproduction to realize the best results from his work. His job does not end with the completion of his drawings, but only when the finished, bound book is in his hands. Many illustrators see their books through the entire ordeal of proving and printing.

To anyone who has taken the trouble to show fine paintings or reproductions to little children it should be apparent that there need be no condescension to their ages in the types of drawing and painting we offer them. They embrace all kinds and all subjects freely. Their own drawings may be realistic, near abstract or conceptual. The child of six does not become lost in a tangle of associations and rules as he looks at a drawing. If its message is clear,

"NEW WORLD FOR NELLIE"

Illustrated by Roland Emmett





Who gave us

the PIANO

and ICE CREAM?

"WHO GAVE US . . . ?"

Illustrated by Madeline Gekiere

whether simple or complex, he will comprehend it. Perhaps not all at once. But most worthwhile things bear more than one examination.

As for deciding which medium of illustration is best for children, the great variety of media and the many fine examples of each type prove the foolishness of dogmatism. The important question is what medium is best for this book, tells its message clearly—and is economically practicable.

Nor can we make rules about color in children's books, except that it be harmonious and appropriate to the subject. We have become so saturated with color in our advertising, in our magazine illustration, and now in our motion pictures that we almost lose sight of the fact that children enjoy equally books with little or no color and books in full color.

After the artist makes a dummy and has completed some of his final drawings he may help select a type face with the

book designer or person in charge of manufacturing details. This type must be legible to children and harmonious with the pictures; it must fit into the proper space on the page and usually be available in linotype, since the cost of handset type is often prohibitive.

Before I worked on picture books I never realized the great number of manipulations that drawings and text go through before the completion of a book. I wish it were possible for everyone using books with children to observe a large offset press in operation, to see how negatives are made, how they are stripped up for making the final printing plates, and then to witness the actual printing of the large sheets that form the body of the book.

How appropriate are the illustrations to the spirit as well as the facts of the story? If the illustrations are merely decorations, is this treatment all the story demands? Is

*continued on page 122*

"THE STORM BOOK"

Illustrated by Margaret Bloy Graham



# DYNAMIC TYPOGRAPHY

THE GRAPHIC ARTIST FINDS EXCITING USES FOR TYPE  
AND LETTERING AS AN ILLUSTRATIVE DESIGN MEDIUM

**a**s any art editor and graphic artist well knows, there often comes a time when a publication layout or poster must be created which contains no literal illustration. Masses of solid type can be deadly to the eye. When this happens, an advertisement is in danger of falling flat on its face; a magazine article or a book may go begging for readers. It is at this point that the creative designer comes into his own.

Type is much more than mere reading matter. In sensitive hands, it becomes a decorative element, a wonderful tool to bring illustrative design where no illustration has been presumed to exist. Two striking examples of the technique appear on these pages. One demonstrates how a single bit of hand-drawn art can be incorporated in well-spaced typography to produce an overall dynamic

illustration. Not only has the simple silhouette of an animal form brought interest to the message, but it has also added movement and the actual symbol of what the words are meant to convey. This is no isolated case. There are probably many adaptations of this basic idea—as just one example, a pair of clock hands might be drawn within the large initial letter “Q” to add the impact of urgency and speeding time to the word “Quick.”


The second illustration on the facing page goes far beyond this point. It shows how dynamic typography can be put to use in an entire advertising and promotional campaign, for designing letterheads, advertisements, sample book covers and posters.

It is interesting to see how and why this series of typographic designs originated. The Mead Paper campaign is the first to utilize type design to integrate an entire line of products, each design adding corporate identity to the other. Thus, when a potential client sees a Mead sample book of papers, a feeling of familiarity begins to make itself felt. Each design is different, yet each retains the “feel” of the other. And since repetition has been shown to lead to eventual acceptance, the true purpose of the design has been achieved. Repetition, with interesting variations, is the heart of successful advertising promotion, whether seen or heard.

The Mead Paper management didn’t jump into this decision to stake their campaign on typographic illustration. They studied the idea exhaustively, from every conceivable angle. Should the twenty-two individual sample books which contained their papers have a cover that used photographs? Or full color cartoons? Or stylized line drawings? Or abstract shapes and colors? The final choice was to void all these conventional approaches and choose typographic design instead.

Herbert M. Meyers is the man responsible for what happened. A graduate of Pratt Institute’s famous commercial art school (and now Director of Design for Mead Packaging, Inc.), his first assignment was to plan designs which would catch the viewer’s eye, then quickly identify the

*continued on page 121*

 **THE**  
**Quick**  
**BROWN FOX**  
**JUMPS OVER**  
**A LAZY DOG**

*The quick  
brown fox  
jumps over  
a lazy dog.*

**The quick brown fox jumps  
over a lazy dog . . . . The quick  
brown fox jumps over a lazy dog  
. . . . The quick brown fox jumps**

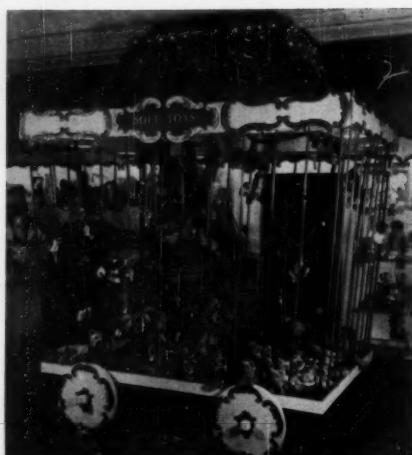
**THE QUICK BROWN FOX INC.**  
FIFTH AVENUE, NEW YORK



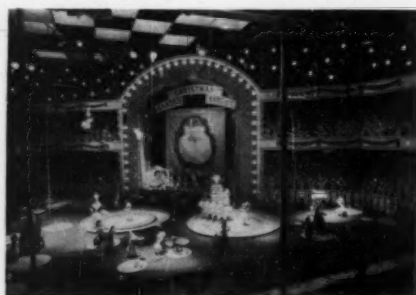


Many Illustrative Approaches from the Same Source

photos courtesy F. & R. Lazarus & Co.



Harrods of London



# THE ARTIST AND DISPLAY

## an appraisal of opportunities in an important field

Today, the top-notch display manager must be a jack-of-all trades. Included in his many years of display experience is a background requiring application of carpentry, mechanical and electrical work, designing, decorating, painting signs, repairing mannequins and fixtures, and even washing windows! All of these duties are handled by an efficient staff of workers. The display director has most probably worked his way up through an apprenticeship in several of these departments.

His paramount duty is to know merchandise. He must watch all fashion trends and know which ones are to be important, which ones are just bits of fancy. His job is that of selling. He must coordinate interiors, windows and style shows, and help keep a sales force informed.

### The Display Department

In a large store the average window crew

numbers at least eleven individuals, and possibly several more. This includes one carpenter, one porter, stylist, designer, and many helpers. For interior work a similar group of thirteen is employed. The sign department has two or three card writing machines, and several hand letterers making posters for the windows and departments.

The shop, which customarily requires a fairly large room, should be well arranged with a large work table in the middle, closets, cupboards, and storage space located around the sides.

The running of the shop is fairly simple. Usually a man is in charge of the tools and is held responsible for them. Another man may be in charge of mannequins, their repair, and the upkeep of their accessories, such as wigs. Another man keeps the fixtures in condition, or arranges for them to be reconditioned if he can't do the work.

## Training for the Job

The requirements for an inexperienced person who is thinking about working in display to consider are:

Aggressiveness and mental alertness.

Interest in people and their reactions to various stimuli.

Imagination.

An interest in the arts or possession of some ability which can be developed.

Individual pride in his work.

Above all, an ability to get along with people (as I'll explain later).

For the more experienced person, these basic requirements are not sufficient in themselves. If one would advance in Display, these factors are to be added:

Practical knowledge of color.

Draping of materials and forms.

Knowledge of simple woodwork.

The tools to be mastered are:

The "Cut-Awl" machine.

The jig-saw.

The flock gun.

Simple wood and metal working tools.

Your basic training should include:

Experience in free-hand drawing.

Training in applied design.

Training in papier mache.

Training in card writing and lettering.

Use of the air brush.

## Display and Advertising Are Tied-In

First, all store-wide events are tied up with the advertising, publicity, interior and display department. The displayman is entirely responsible for what goes into the windows. The store buyers show him what is new, what is to be had, and he either makes his own selection, or turns this over to the stylist.

In planning promotions, decisions are first reached as to the type of merchandise to be presented. After a conference of merchandisers, stylists and buyers the advertising and

display departments are called in. At this point the real work begins. The number of windows and the particular windows to be used are designated and the display enters the drawing-board stage. No detail is overlooked in this preliminary sketching; it includes backgrounds, color schemes, lighting, show cards, price tags, props. In fact, when the time arrives for the current window to be "pulled", the new one must be erected with ease and precision. Windows, newspaper and radio are timed to break simultaneously.

## Cooperation Between Departments

In many stores, display departments are regarded, and regard themselves, as separate units in the retail world. Because of this separate identity, there is often friction between merchandising, advertising, and display, each striving to push its own interests and jealously guarding its authority and power.

To make the alliance workable, there must be cooperation on the part of all of the members. Merchandising must remember that the display department has to have window pieces to do a good job, and advertising must give time and thought to good window copy and make an effort to understand the windows as a medium of advertising distinctly differing from the newspaper. The display department must realize its duty to both merchandising and advertising. The ultimate goal, of course is to *Sell*. The windows are the final word in an integral part of a general merchandising picture.

## Time Elements

Every detail of a window display is planned many weeks in advance. Certain lines will be promoted according to the season and holiday proximity. The required window space is first allotted to a specific theme and a sketch is conceived.

In most stores, the windows are far too numerous to be taken care of in any other way than by spreading the work out through the week. Each displayman knows on a certain day every detail of his next week's work. Display is scheduled from six weeks to three months ahead.

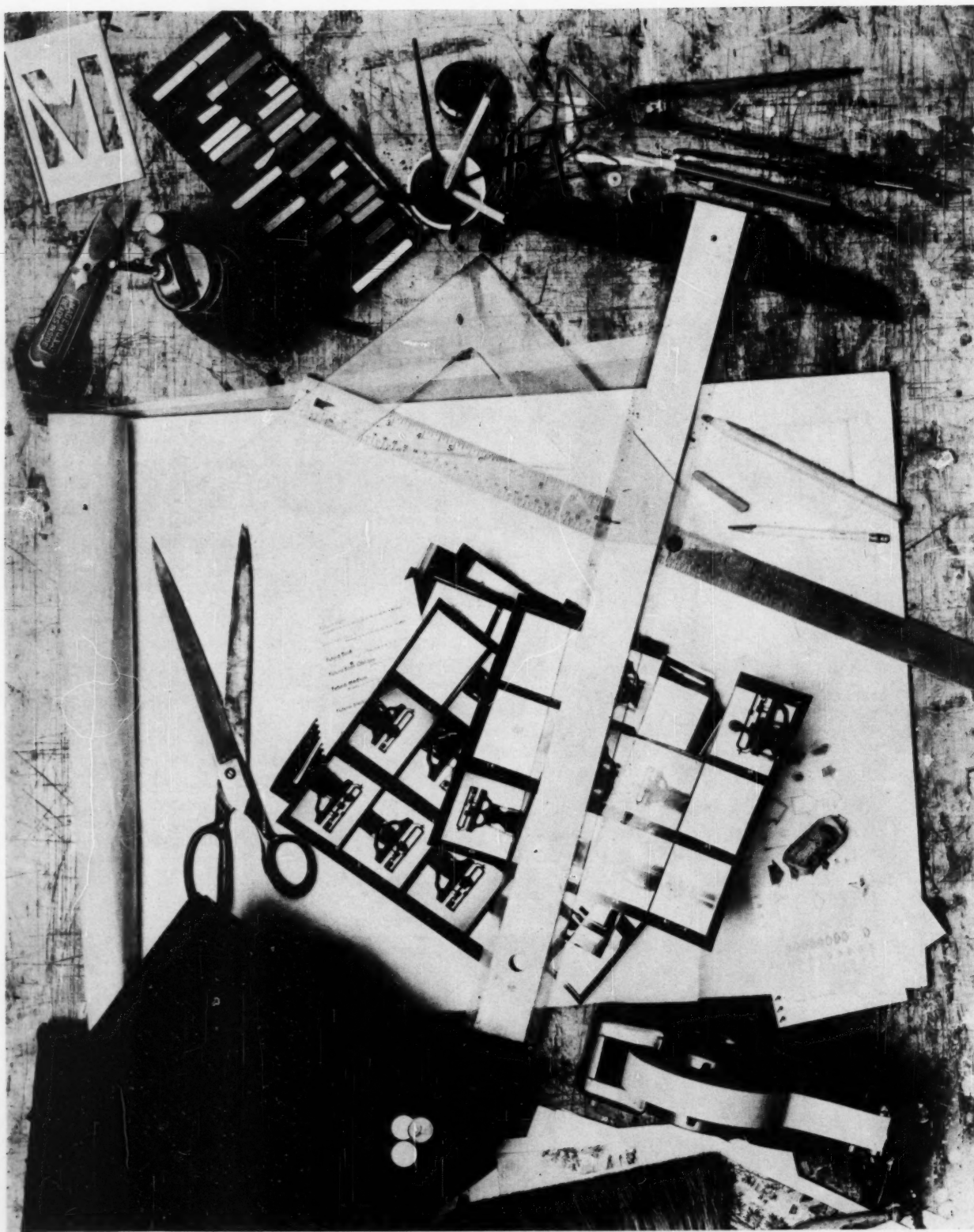
Two weeks in advance is the deadline for tentative

*continued on page 121*

F. & R. Lazarus & Co.







a survey of opportunities in

**t**he commercial art profession offers a wide scope of potential employment to the art school graduate. Due to the marked degree of specialization he has an opportunity eventually to find an area for the recognition of his specific talents.

Yet the very nature of this specialization may thwart him in the beginning. Rarely will the novice start out as an artist (though there are a few brilliant exceptions). Instead, he will very likely wield paste-pot and scissors, cut mats and run errands for the first several months. He must be willing to serve, with grace, a long apprenticeship and work gradually into positions that utilize his full potential. His adaptability, his demonstrated interest and competence are as important as his portfolio — perhaps even more important.

## FINDING THE RIGHT ART JOB

by DOROTHY CHAPPLE

The accompanying chart suggests the most likely sources of employment and for free-lance art work. But it should be noted that rarely do specialists offer the beginning artist a position, though he may certainly consult them—even if only for an opinion on the work he has done. Such organizations as direct mail firms, publicity people, lettering houses will occasionally offer apprenticeship jobs. The artist will, however, be better prepared for specializing after sound practical experience in an art studio or agency.

### The Portfolio

Here are some suggestions on compiling a portfolio:

1. Half dozen pieces representing the artist's specialty.
2. A few layouts—roughs, comprehensives and finished.
3. Spot drawings in ink and wash.
4. Actual reproductions of work done, if any.
5. Include no more than a dozen pieces altogether—all neatly matted and organized for presentation.

### The Organized Search

Here are some suggestions for finding a job:

1. The art school counseling and placement service.
2. Classified newspaper ads.
3. Employment agencies specializing in placing artists.
4. Classified telephone directories—for lists of art studios and other sources.
5. Directories of advertising agencies and advertisers such as McKittrick's and Standard Advertising Register. *Art Direction* magazine carries extensive advertising of art and photographic studios and services; its Buyer's Guide issue each February includes further classified lists.

### Opportunities for Women

As in much of the business world, women may have a difficult time in the commercial art profession. They are often considered undependable and lacking in a serious approach to their work. Moreover, studios and agencies may hesitate to ask women to run errands or do heavy

adapted from material in: "Art Directing"  
edited by Nathaniel Pousette-Dart; Art Director's Club of N.Y.  
(Hastings House Publisher, N.Y.)

the world of competitive art

work—which is often required during the apprenticeship.

The picture for women has, however, improved over the years. There are now women in top positions in all areas of the field, but they are proportionally few. With patience, a good portfolio and an adaptable, interested attitude, a woman will probably get a start. She would do well, nevertheless, to gear her thinking to the fact that the odds are against her, though certainly less so than ten years ago.

### **A Mature Perspective**

The beginning artist must be aware of his potential and his limitations. His search for work should be organized according to his interests and abilities, and his attitude should be that of the creative business man willing to start from the bottom in an organization. The shortcuts happen in exceptional cases, but these are indeed rare.

Above all, the young artist should keep abreast of the trends in advertising and editorial art and design. He must strive continually to develop his creativity. ▲

## **SOURCES OF EMPLOYMENT**

### **Agencies**

#### **types of available jobs**

Art Director; studio manager; illustrators and cartoonists; directors; comprehensive renderers; letterers; retouchers; diagram and chart artists; mechanicals; pasteups; mat cutters; file clerks.

#### **function of agency art dept.**

To conceive ideas, design ads, make layouts, select and specify type; prepare finished art ready for reproduction. Most agencies buy art for their client from free lance artists and from art studios.

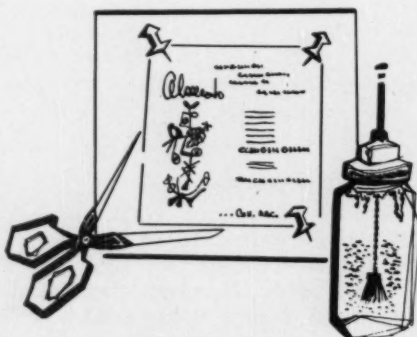
### **Art Studios**

#### **types of available jobs**

Art Director; studio manager; illustrators and cartoonists; photographers; letterers; retouchers; comprehensive renderers; pasteups; errand boys.

#### **function of studio art dept.**

To provide various styles of illustration and/or photography for the needs of the advertising agencies and editorial art buyers (i.e., magazines, publishers, brochure designers, etc.) Most studios have a complete pasteup and layout service. For these facets, a thorough knowledge of type and production is essential.



### **Publications**

#### **types of available jobs**

Magazines, newspapers and book publishing firms seek qualified personnel to serve as Art Directors and assistant AD's; layout artists; illustrators for spot sketches and similar decorative assignment; designers of promotional literature; letterers.

#### **function of publications art dept.**

Editorial and advertising layout; type specification; occasional illustration (with most of it purchased from free lancers or art studio specialists.) In addition, the preparation of promotional pieces to publicize books, magazines and newspapers requires art specialists with an overall knowledge of typography, design, illustration and printing technique. Production knowledge is most essential, for promotion pieces must be prepared at lowest feasible cost and with highest sales appeal.

### **Manufacturers**

#### **types of available jobs**

Art Director and assistant AD; layout artists; product and package designers; illustrators; diagram and chart artists.

#### **function of art dept.**

To make ad layouts, design brochures that describe products, handle art for direct mail pieces, house organs, annual reports. Package and product designers play an important role, although many manufacturers may prefer to commission these services from industrial designing firms.

### **Retail Stores**

#### **types of available jobs**

Art Director; layout artists; illustrators (particularly for fashions and products handled by the store); display designers to plan windows and counter displays and to decorate the store premises for holiday or special themes; show card letterers.

#### **function of store art dept.**

Design ads (mostly for newspapers or direct mail catalogs), point-of-purchase displays, interiors and window designs.

### **Printers**

#### **types of available jobs**

With larger printing firms, a number of layout artists and illustrators are required.

#### **function of printing company art dept.**

To provide design, type and production service for customers, largely in designing direct mail brochures, ads, printed portions of displays, posters, etc.

### **Free Lance Opportunities**

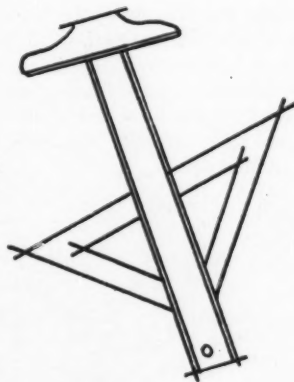
agencies  
publications  
manufacturers  
record album producers  
greeting card publishers  
direct mail firms  
designers of brochures, booklets, etc.  
book publishers  
display houses  
printers  
poster producers  
TV art departments  
textile designers  
package designers and producers  
package designers, producers  
stage set designing



cartooning  
spots

## Specialty Organizations Using Art

letterers  
direct mail  
publicity  
package design  
display design  
poster design  
TV art departments  
motion pictures  
record album producers  
greeting card publishers  
product design  
industrial design  
architectural design  
textile design  
costume styling  
stage set design  
libraries  
schools  
government operations  
pharmaceutical houses  
research firms



## DYNAMIC TYPOGRAPHY:

continued from page 114

character of the samples contained within the package—in this case a sample book of paper stocks. For the *Ledger* papers, for example, he took the simple phrase: *Mead Ledger* and repeated it in seven columns of identical small type, then added the same two words once again in a contrasting color and in greatly expanded size. These blow ups were carefully placed to overprint the background of small type (toward the right side, where the sample book opens, and where they would be seen first as well as serving to balance the type that bled off the left portion of the cover.

Each of the twenty-two different sample books was treated in a basically similar manner, but the sizes of type, the colors, styles and layouts were each carefully planned to do a different job. One sells mimeograph paper and this one uses type-writer type to hint at the ultimate use of the paper; another is for translucent color printing, so this one uses unusual, abstracted typefaces in translucent colors that run through and behind each other. The other designs follow the same imaginative pattern.

For the student of graphic art, these two examples are well worth long and deliberate consideration. Following this off beat approach, a whole new field of design for packages, posters, letterheads, advertisements, bulletin cards, book jackets and signs of every variety can be visualized, then translated into eye-stoppers with telling effect. ▲

## THE ARTIST AND DISPLAY:

continued from page 117

commitments from department managers as to merchandise which is to be exhibited in the window displays.

There is a set schedule for putting in and taking out the windows, based on a weekly turnover. The time varies with the different types of merchandise.

The days of the week when changes are to be made, along with the necessary merchandise, are also noted on a bulletin board.

## About Ideas

The Display department subscribes to the leading magazines and style reports, and thus keeps acquainted with the latest features, and must be constantly aware of changes in modes. A spontaneous idea, anywhere, anytime may concern a small case, a background or an entire window. Frequently an entire theme will center around a particular color. When that occurs, the same color will be used consistently throughout the store.

The *theme* is the important thing for display set-up, and that theme may originate from something as small as a button. The windows reflect the constant research program going on behind them.

The intention is to seek for the very latest ideas, to keep informed of the important trends in the social world, to be on the alert for any trends which might be taken over into the fashion picture to become merchandise news.

The display should be kept simple. There should be no distraction from the merchandise. After all that's what you are selling.

## Props

A display department produces some of its own properties but most of them are contracted for from outside sources. It all depends on where the display is to be made, what background is to be used, what lighting, etc.

## Budget

The matter of the budget is not a hide-bound bit of bookkeeping, and the promotion program is flexible, based on current needs and backed by years of experience.

Of course if business falls off, so does the budget. An addition to the regular budget is requested when new mannequins are needed. Every once in a while the windows receive a face lifting such as new backgrounds, painting, or light fixtures. It's difficult to say what an average budget would be; it depends entirely upon the volume of business done by the store. Excluding salaries, a larger store might spend somewhere between \$40,000 and \$70,000 a year on display fixtures, props, and promotions of all types. A small store may set aside a tenth of this amount. 2% to 6% of the annual gross income should be a fair guide.

## Salary

We can probably say that the salary range is the same story as in other types of work. Those who have more to offer can naturally demand a higher wage. First let's exclude the unionized workers, because a large percentage of the retail stores do not come under union regulations.

The average inexperienced display person will start at a minimum wage of about \$1.25. There are periodical raises corresponding roughly to those of the sales people. Assistant display managers, artists, card writers, and display people of a high caliber usually start with a weekly salary of seventy-five to a hundred dollars, progressing to perhaps double that figure. Then we have a few top-notch directors

continued on page 126

#### ILLUSTRATING FOR CHILDREN'S BOOKS:

*continued from page 113*

there extraneous gingerbread in the decoration that might better have been left out? Do treatments vary from page to page, or are many pages monotonously alike in design? Do the margins allow enough air for the pictures to move in? If the page is bled, is it best that way?

Is the type legible and harmonious with the pictures and feeling of the story? Is there a pleasant visual play between pictures and type? Is the type attractively placed in relation to the pictures?

Is the color appropriate, interesting, or watered-down, sugary? If it is bright and harsh, is it appropriate so? We can expect bright color from a fire engine or a circus. How has the illustrator seen the whole book—in masses of color, in line, in rhythm? Why?

Is there a discernible build-up in the dramatic interest of the pictures as there is in the text? Is the characterization rich or meager, the people merely stereotypes, or do they have the qualities of individual human beings observable in life?

How honest is the portrayal of various races and peoples? Do all of them resemble tinted Anglo-Saxons? What is the illustrator's feeling toward races other than his own? What appreciation of differences are we going to give our children? False generalizations about the goodness or evil of a race do little to create understanding.

Is the humor genuinely funny, or is it the tongue-in-cheek humor of the over-sophisticated adult?

As we look at picture books we can find answers to all of these questions that will heighten our powers of discrimination. Perhaps the question that includes much of the foregoing could be—how rich is the experience in living the child gets, that I get, from looking at this book?

In their first books children begin to form their taste for art and literature. Any of you who have struggled to introduce mature writing to high school students saturated with comic books can appreciate this. It leads us into the question of our responsibility to children in training them to discriminate, to discard the cheap and ugly.

Perhaps exposure to good picture books in childhood will not assure an adult taste capable of appreciating fine art, but I do believe that a child unconsciously forms an approach to his visual world of order, rhythm and interesting arrangements of color from the books he sees when young. The cleanness and simplicity of a well-designed page may start a chain of reactions that will continue into adulthood. If the child is accustomed to seeing varied and interesting shapes in his picture books, abstract art will not have the terrors for him that it seems to have for some adults. His discrimination, along with whatever of his individuality he can manage to preserve, will be his main defense against the bombardment of visual material on his eyes in most of his waking hours. ▲

#### INTRODUCTION TO PORTRAITURE:

*continued from page 107*

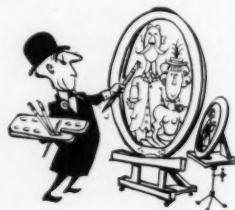
ability to control is what counts.) Pastels are simply highest quality chalks with special binders added. A well executed pastel can be considered at the professional level—Degas and Renoir often chose it above oil paints for interpretive portraiture and rapid studies. Properly fixed, a pastel will last for centuries, if not placed in direct sunlight. Pastel studies are excellent aids for later use in doing a careful oil painting. Doing an oil painting of a subject while he poses is a difficult undertaking—the model tires, the pose

alters, the light changes. Unless the artist can work quickly and knows his medium, it is far better to do the portrait in pastels or charcoal and then use this as a guide for more detailed interpretation.

Regardless of the speed with which any portrait is rendered, the artist must bear in mind that he is working with a whole, not simply a disembodied face floating in the dead center of his paper or canvas. The composition should be sensibly planned for interest and for completeness. The torso, hands and background should be considered just as important—even if only lightly delineated—as the likeness of the face. Their placement is what counts, making one portrait successful, and another merely a copy of some details.

Thus, these initial notes are offered only as a broad introduction. In the next issue, we will go behind the scenes with one of America's outstanding professional portraitists, studying how she plans, poses and interprets her subjects in one of the most difficult and challenging of art fields—child portraiture.

Portraiture is a most demanding field of endeavor. It is also one of the most satisfying. A portrait, sensitively accomplished and skillfully rendered, is the most wanted of any art undertaking. ▲



#### BOOKS DESIGNED BY CHILDREN:

*continued from page 108*

portions of the job, leaving blank areas into which the students later will impress their linocuts. This allows them to save extra press runs for additional colors. Another alternative is to block print on the selected paper stock first—as when providing an overall design for the entire page. The job printer can then print in a contrasting color atop this handwork. Always select a lighter color if the motif is to appear beneath the dark type.

Designing a book is no haphazard matter. If there are to be twenty-four pages, for example, plus a heavier cover, each page must be planned to complement the following pages, so that a well-integrated and complete design results. Avoid over-elaborateness. The finest books are usually those of simplicity—a few well-chosen types, artwork which “belongs” in the theme of the book. A book which is biblical, for instance, needs traditional art and old style type. Or, if the art is contemporary in feel, the type should be chosen from among the many modern faces which are available. Just as you would not wear a top hat with a sport jacket, so too must you wed the art work to the typography. Do not be afraid of white space; white space is actually a designing element.

Planning and executing books as a class project will require time. It may take months from the rough conception to the finished product. But it is well worth the effort, for when the book has been completed, each participant in its execution has the pride of creative craftsmanship well done. ▲

BOWL AND CUP, CHAMPLEVE ENAMEL is by Ragna Sperschneider of West Germany, shared \$200 Ferro Corp. Award for enamels.



SPANISH VILLAGE, by Dagny Held of Norway, is polychrome glazed tiles in wall plaque. Received honorable mention.

## Quality Ceramics and Enamels

distinctive examples from the Ceramic International Show

IF there is a line of demarcation between fine art and craftsmanship in the ceramic field, it is not evident when the Syracuse Museum holds its International Exhibition. The 1958 Biannual—the twentieth distinguished showing in this series—has attracted superior work from throughout the world, in the related fields of ceramics and enameling.

Ceramics is an honest field; even the most abstracted works enjoy universal appeal, for the medium is not only visual, but tactile as well, when skillfully executed. It is also an art approach which demands deliberate planning, for the artist works largely in the round and his efforts will be usually viewed from all sides. Even in the creation of enamels and plaques, the third dimension plays a major role.

This year, we present a number of top winners and other pieces which, just missing the prize money, are none-

theless fascinating to behold. They are all examples of art to live with and to enjoy, impervious to the diminishment of passing time. As is inevitably the case, these objects of stoneware, enamel and earthenware are prime examples of the good taste of simplicity. There is no extraneous, superficial decoration for the sake of decoration; every segment contributes to the final design. In ceramics, the trickster stands little chance of success, for it is the workmanship that counts, not the cleverness of subject matter.

This year's distinguished jury was headed by ceramist-painter Henry Varnum Poor and his fellow jurists were Dorothy Liebes, textilest-designer and Perry Rathbone, Director of Boston's Museum of Fine Arts.

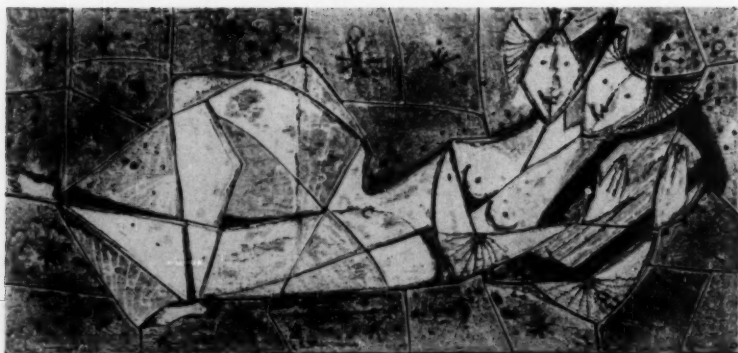
Here are handsome examples of the potter's art, a rich source of inspiration for all who turn a wheel and fuse enamel to metal. ▲

*please turn page*





KING BIRD, by Thelma Frazier Winter of Cleveland, was co-winner of \$200 U.S. Potter's Ass'n Award in glaze decorated sculpture.

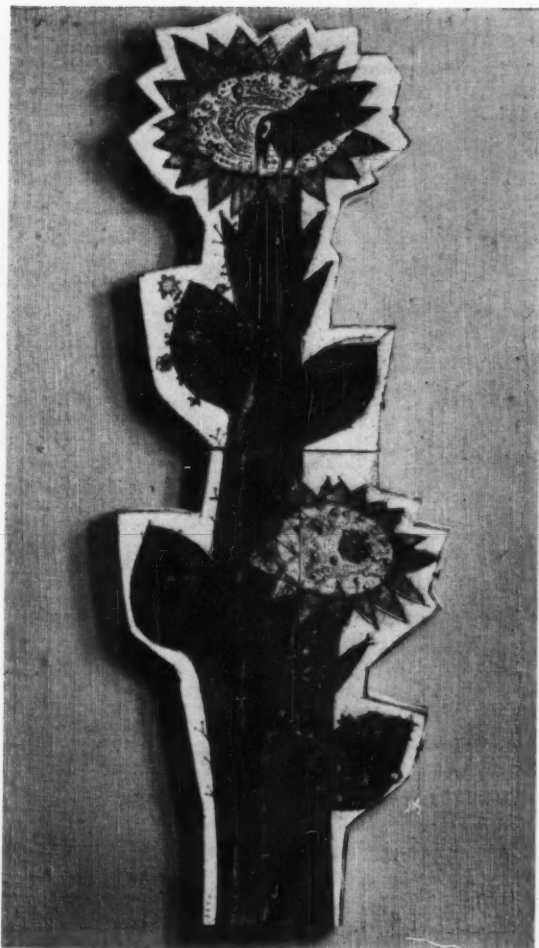


WOMAN WITH TWO HEADS, by Krystyna Sadowski of Toronto, Canada, shared \$200 B. F. Drakenfeld Prize, is tile wall plaque.

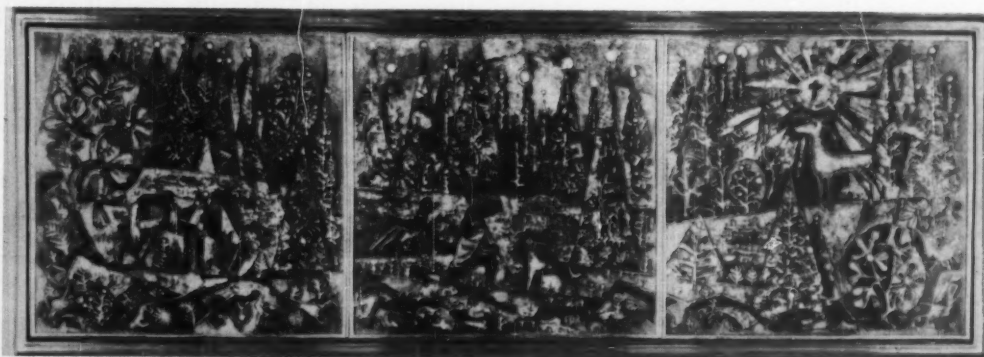


THREE LEGGED RACE, by Alice Sperry of Pompton Plains, N.J., is grogged clay sculpture, won \$100 Award from O. Hommel Co.

STONEWARE URN by J. Sheldon Carey of Lawrence, Kansas, is co-winner of \$200 Homer Laughlin China Co. Award.



SUN ROSE, by Rut Bryk of Finland, is hollow earthenware wall plaque with underglaze stain and raised decoration. Winner of \$200 Syracuse China Corp. Award.



LEGEND, a triptych in enamel on steel, is by Karl Drerup of Campton, New Hampshire. It shared the \$200 Ferro Corp. Award for enamels.

were obtained) is the *O-P Craft Company, Sandusky, Ohio*. Their boxes range in price from a  $3 \times 3\frac{1}{2} \times 2$ " size @ 55c, to a  $3\frac{1}{2} \times 6\frac{1}{2} \times 2$ " size @ 85c, and a  $4\frac{1}{2} \times 10\frac{1}{2} \times 2\frac{1}{2}$ " size for \$1.10. (All three are offered as a set for \$2.25, and the two smaller ones will nest inside the largest.) Also available are unfinished boxes with six compartments for \$1.30 (as little as 95c apiece when a larger volume are ordered) and even a handy recipe file box for \$1.20 (much less in volume orders.) We list these prices to indicate the largest single item of expense involved in the project. It is also quite possible to utilize empty cigar boxes and similar discards, the only requisite being that the paper wrappers be removed for better preparation. (Gummed labels can be soaked off with a warm, damp rag, but be careful not to warp the wood during this procedure.)

**2** The next step is to plan your design, working on tracing paper if you wish to later transfer the motif rather than render it freehand. Draw the design exact size, perhaps allowing a quarter inch margin on each side so that the painted wood of the box will become a neat border.

**3** Now you are ready to prepare the box for rendering. If art is to be done directly on the cover, first give the entire lid a coating of semi-gloss white enamel. (Any other color may be used, but most of our examples are in white.) You may also coat the whole box with semi-gloss, but if the lid is detachable, it is preferable to use a stain or varnish on the rest of the container, leaving only the cover in contrasting white.

**4** If this will be a child's project—an attempt to perpetuate their freehand art just as they draw it—the child may now draw directly on the box lid with crayon. If crayons or colored pencils are used, the lid should be painted with flat white paint, so that the hard leads will adhere to the surface. If colored felt tip pens like the *Cado-marker* or *Flo-master* are used, these can be applied onto almost any type of painted or stained surface, and tempera colors are similarly versatile. Original watercolors are not rendered on the box lid proper, but are done on watercolor paper, then are cut out to size and glued to the lid.

**5** When the artwork is completed and dry, the box lid (or entire box) is given several coats of clear lacquer or plastic spray to seal in the handwork permanently and to make future cleaning a simple matter.

These are not the only ways to decorate the box. Another fascinating project requires no freehand art at all—just the use of a scissors or X-acto knife and straight edge ruler. In this approach, bits of colored construction paper, fragments of printed advertising, typography or pre-printed artwork are cut from magazines, books and other sources, laid on the box lid and arranged into a pleasing design, then cemented in place over the white background. To protect the printed art from smudging and the grime of use, a sheet of clear plastic is cut to size and affixed over the artwork. You may glue tiny strips of molding around the edges, or employ the smallest of nails for this purpose, thus holding the clear plastic sheet tight against the original or reproduced artwork.

Some suggested sources of excellent preprinted design motifs: illustrations from children's pocket books and low

cost larger books; advertisements from magazines; editorial illustrations from magazines and gravure printed newspapers; printed wallpaper.

The use of lacquer, shellac or plastic sprays is not recommended over pre-printed artwork simply because most such work has been printed on both sides and the lacquer or spray will turn it relatively transparent by soaking into the fibers. This makes the reverse printed side visible. If the reproduction has not been printed on both sides, you can spray or lacquer it, but first do some experimenting with unimportant scraps.

Your decorated boxes can also feature fine art reprints, prepared in the same manner earlier described. When completed, the gift boxes have all the quality appearance of gift shop merchandise, plus the added advantage of capturing for posterity the artist's own creative artmanship. ▲

#### THE ARTIST AND DISPLAY:

continued from page 121

earning somewhere around thirty thousand dollars a year, plus an annual bonus. The top personnel may go higher.

#### Your Future In Display

As to the future of display I can only recommend it as a livelihood if you have tried it for a year and can sincerely say you love the work. There is no in-between, you must love it, eat it, and sleep it constantly. Otherwise, get out!

Ideas always surround you, consequently you are always searching for a theme, color or motif for your next display. During an evening of relaxation in the theater or club, you suddenly find yourself reconstructing the surroundings, and incorporating an idea into your work. I have often said that it is a short cut to a lunatic asylum, unless you are physically equipped to stand the gaff. I believe, however, the future is a bright one for the talented person with enough patience to work hard and learn.

#### Small Store vs. Large

If you are working in the very small store or specialty shop you'll find yourself doing most of the duties. You have to be a combination window trimmer, card writer, copy writer, carpenter, artist, and even a handy man subject to maintenance work.

The small store doesn't do anywhere near the volume of business done by larger ones; consequently your budget may be fixed at a low, low seventy-five dollars a month. Throughout the United States stores differ greatly just as personalities differ. The headaches you have in one store may be a sound and workable program in another.

So don't fret if you're called upon to be a magician and pull out of your bag of tricks a beautiful window or trim. You'll find a limited amount of this type of training teaches you discipline in thought and action, an important prerequisite to display. You also learn conservation of materials—how to save and revamp or reconstruct props that would ordinarily be trashed in a big store.

Display is daily growing more important in the selling field. I believe management is placing more importance on the old Chinese proverb, "A picture is worth ten thousand words."

Display has made short strides through the years compared to its future potentiality. Thousands of books have been written on the subject of advertising, research into advertising, radio check-ups, etc., but very little has been written about the art or science of window display. Yet millions of dollars a year stream through the cash registers directly as a result of display. ▲



# TEXTURE

## the ignored element in art

Texture as an element of creative design is undoubtedly the least used and the least recognized today of all the pictorial elements. And yet, with the varied play of surface against surface (made possible by a controlled use of surface textures), an artist can enrich his work immeasurably. What are some of these possibilities?

Texture means quality of surface—hard, soft, rough, smooth, coarse, fine. It is the *tactile* quality of surface—that which can be felt by touch. As light falls on objects which surround us, we see as many diverse textures as there are materials in our range of vision. This great variety of textures, like all other items which are unarranged for their visual effect in our physical environment, are accidental in their groupings. Your job as an artist is to select from this wealth of potential material the particular textures that will emphasize or differentiate the surface of your picture-to-be, then translate this and build it to a total, completed structure. Regardless of whether you work in fabric, paint, stone or any other medium, you will face the same problem and attack it in a basically similar manner. The painter may be said to have the most demanding task of any, for he must achieve a *simulated* effect that is *natural* to the weaver or sculptor's material.

The painter, unlike the sculptor who can recreate textures, must symbolize a texture by translating it into the terms of paint, ink or other media. In this process of translation into a medium, textures become a means to a decorative enrichment or effect. They add subtleties and variations thus relieving monotony. They are one of the ways used by the painter to dramatize his expression of *things*.

Texture in modern painting is probably the most ignored of all plastic means of expression. Many painters never seem to deal with it consciously. They use only such textures as are forced upon them obviously, and they overlook the infinite fluctuations that often lay *beyond*. Their contentment with uniform surface quality leads only to monotony.

One American painter, however, does exploit texture

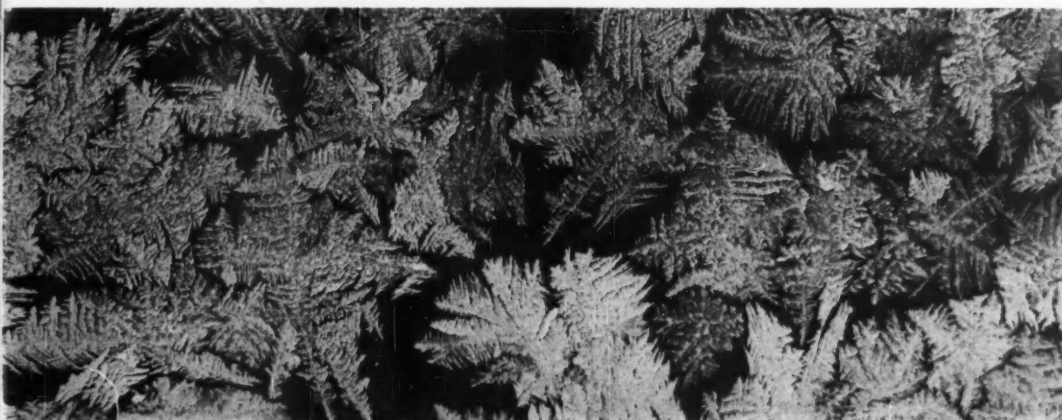


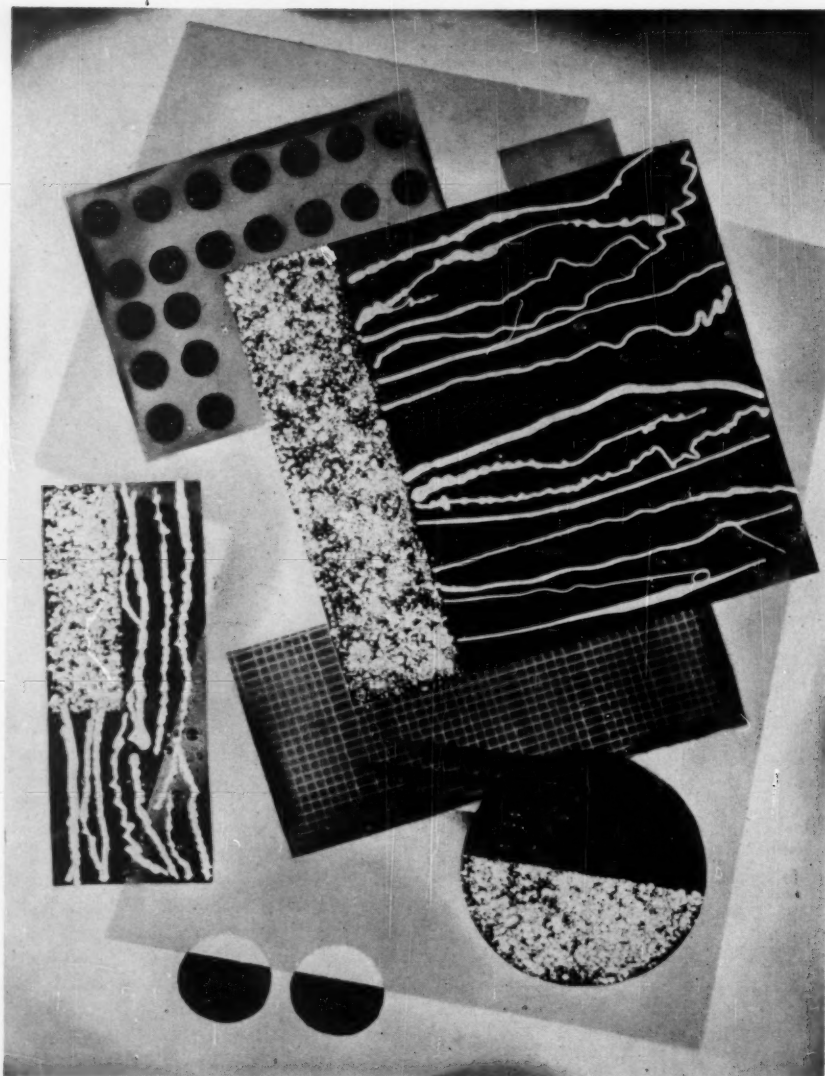
GNARLED FISHERMAN by Ivan Albright dramatically demonstrates the infinite possibilities of textural painting. Almost alone in his approach, Albright discovers drama and interest in the interplay of color, brush strokes and built up paint.

purposefully. His name is Ivan Albright. Never is color sensuous or luscious with this artist; that role he has relegated to textures which he dramatizes as does no other painter today. The smooth versus the rough, the refined surface played against the coarse. But with infinite variations, which are the more striking because so few contemporary artists have discovered the potentialities of textures. Albright does this and gains a paradoxical effect. Textures are a feature of surface and the painter who represents surface with skill is normally a naturalist. Here is a painter performing a super-representation of surface with consummate skill, yet he attains a realism that can almost be called the opposite of naturalism. It is a tour de force validated by profound purpose. That purpose would seem to be the dramatization of the real—the tangible reality—to its ultimate limit, a purpose which has been eminently achieved.

Textures, then, are important items on the list of plastic means. The masters of the Renaissance played them into their pictures to the enhancement of the total effect. A few of our moderns are doing the same. Too few. ▲

PHENOMENON OF TEXTURE IN NATURE is evident in the phantom tracing of frost against a pane of glass. Delicate and shadow-thin, the ice crystals nonetheless have a sculptured quality, no less obvious than the carved statue at right.





**Silver Birches.** Opaque enamel on a 25x30 inch copper base. White string textures are here combined with lumps of white and red frit. The sgraffito technique is used to create the cross-hatch effect. Colors employed are gray, olive-green, yellow, black and white.

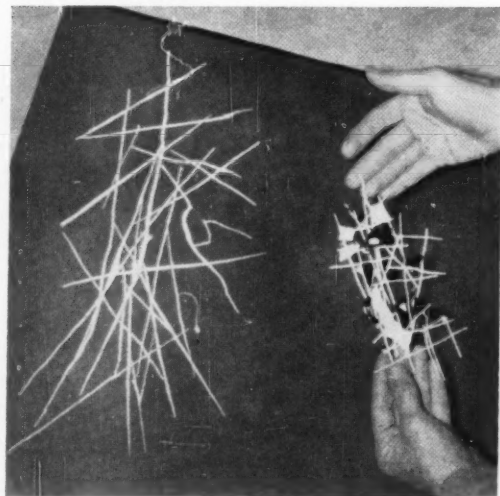
## TEXTURE on ENAMELS

by EDWARD WINTER

**T**he possibilities inherent in the use of textures, unknown to traditional enamelists, have played an important part in attracting the interest of students and artists. Having had the advantage of working in a plant where the process of enamel making was going on from the raw materials to the finished glass frit, I have had the opportunity of making my own opaque and transparent batches of enamel. The heavy and thin enamel strings that are now so popular I developed from the drippings of enamel in its molten state; also glass lumps, balls, and half-domed shapes made from droplets of melted enamel. In visiting glass factories and suppliers I have experimented with colored glass balls, beads, and rods. If these are not too large or heavy, many interesting effects can be produced with them.

adapted from highlights in Mr. Winter's new book:  
"Enamel Art on Metals" (Watson-Guptill Publications, N.Y.)

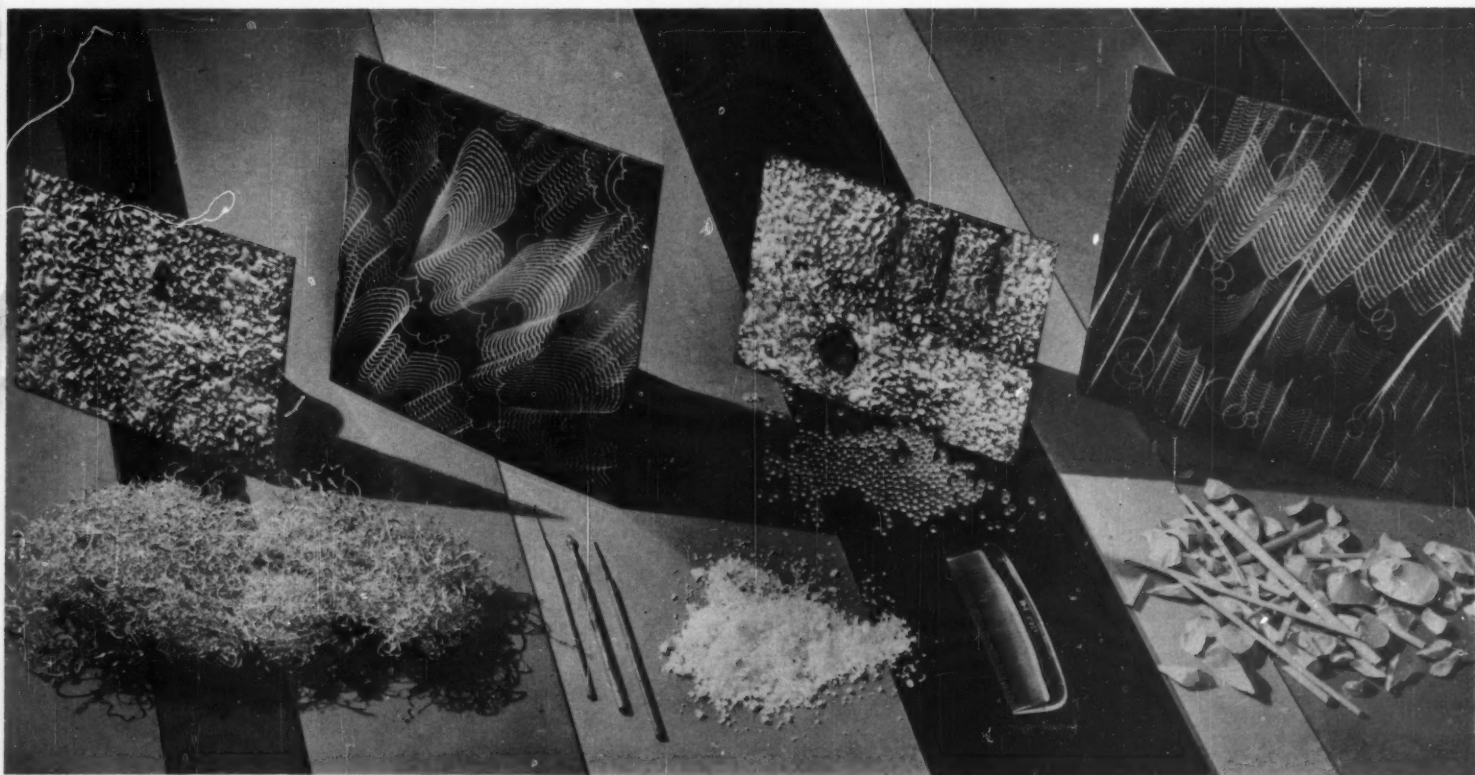
White string textures fused together in an abstract pattern. Opaque black and red frit used for accents. Use hand torch to lightly filagree sections together, by placing them on asbestos sheet and applying heat. This partially fuses them, thus readying them for application to any enameled surface.



Using previously fired light or dark enamel surface, interesting designs are added with a pocket comb. A 200-mesh, black enamel was applied to light surface and dampened with gum tragacanth and water spray, then dried. Black lines are made by combing with white enamel over previously fired black surface.



**TYPICAL ASSORTMENT OF MATERIALS FOR TEXTURING** are shown below. Included are: fine silver wire; sharply pointed steel tools; lumps and strings of enamel; small, transparent glass balls; an ordinary pocket comb.

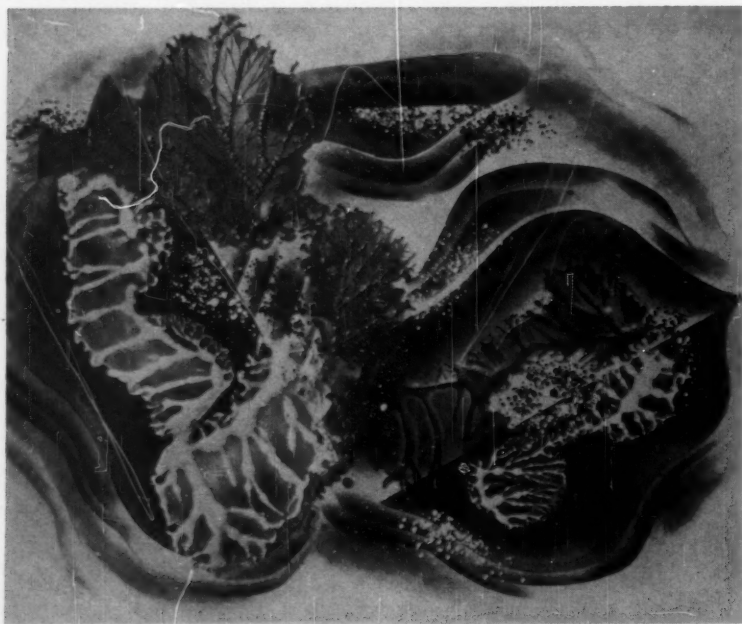




Texture means character of surface—smooth, rough, coarse, fine, hard or soft; it is the tactile quality of surface that can contribute much to the visual variety of your work. Textures add subtleties and variations to surface, thereby relieving monotony. They can be used to dramatize subject matter, whether realistic or abstract; but the abstractionist can probably best profit by them. Third-dimensional effects can be achieved by using strings, lumps, balls, beads, copper wire, silver, gold and white threads, hair threads, metal foil, even small wheels and springs taken from watches, and many more materials that are not combustible.

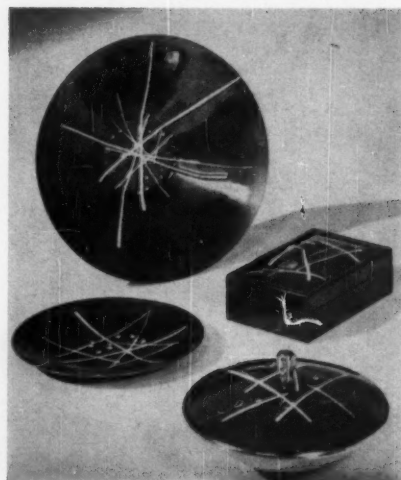
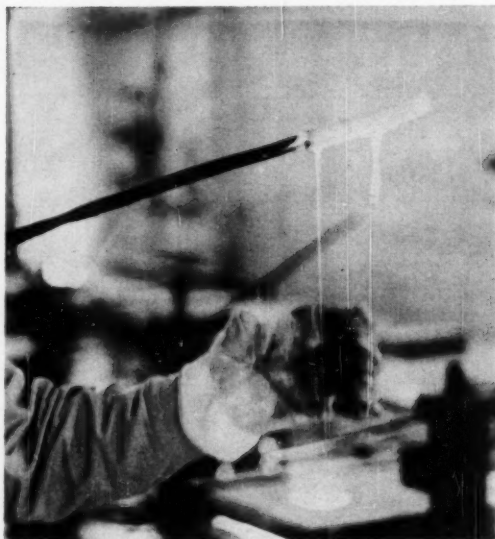
Most textural materials are applied to the enamel surface when the work is near the completed state; if applied during the first two or three firings, they will be completely melted down during successive firings and thus kill the raised effect that is so desired. The beginner playing with textures in a careless or haphazard manner can produce some horrible results. One must learn to be selective and apply the same principles in the use of texture as one would to color, drawing, composition, and design in any medium. By subtle and skilled arrangements of dull, mat or opaque surfaces, the transparent surface becomes even more luminous in depth. Enamels are perfect naturals for textural effects in that they can be used in any degree of fusion or grind, from fritted lumps half an inch or more in diameter to the fineness of 400-mesh. Strings can also be produced from one-quarter or one-half-inch strands to the fineness of a hair. Whenever using heavy textures, the base metal on which they are applied should be of heavy weight, usually sixteen to eighteen gauge. When the thickness and weight of enamel exceeds that of the metal itself, there will be trouble, due to varying expansion and contraction of metal and enamel. While many of my developments such as strings and crackle effects made from liquid slip or slush enamel are available on the market, it behooves the craftsman to use textural effects with intelligent restraint. ▲

**Metamorphosis.** This shows how strings (the fine white lines) and frit (the lumps) can be combined to add textural beauty to an enameled panel.



Collection of Cleveland Museum of Art

Opaque white strings of enamel are formed by dipping a steel rod into liquid enamel and then dripping it on a concrete floor or sheet of asbestos. When cool and hard, they are ready for application to an enameled surface.



Decorative objects in transparent emerald green on copper, illustrating how string textures and lumps, used with restraint, make effective decorative treatments. Green enamel is fused before strings are applied and fired.

## A Collection of textured enamels by Edward Winter



courtesy Watson-Guption Publications

Using the methods described in the foregoing article, Edward Winter has brought into existence some of the world's finest examples of the enamer's art. He works mostly on copper, but some of his more costly creations have also been the result of enameling on silver, stainless steel and aluminum. When precious metal is used, he recommends applying transparent enamels to complement the brilliant metal rather than obscure it.

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